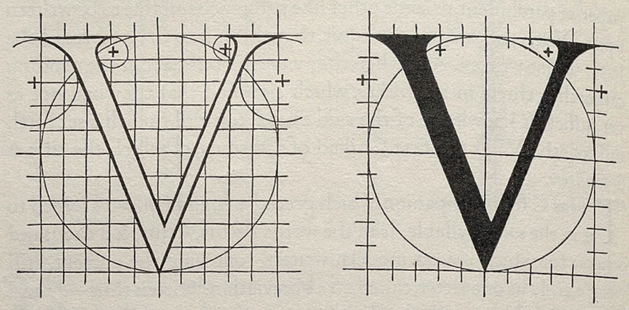
I Must not forget to say that Bramante, the great master architect of Pope Julius the Sixth,* whose tomb & epitaph I saw in the church of Minerva at Rome, made the T in the galleries of the said Pope Julius, between the Church of St. Peter and the Belvedere, with the end of the first arm in a perpendicular line & with the end of the other arm slanting a little, in a line drawn from the upper corner to the inner side of the base, which I have followed in my drawing, knowing full well that in triumphal arches the T has both arms cut perpendicularly.

** A mistake, of course, for Julius II. There have been but three Popes called Julius.*

THE said Bramante was the most eminent architect—that is to say, master mason—of his time.† He it was who made the plan & model for rebuilding the Church of St. Peter at Rome for Pope Julius; and I believe that his judgement was not without good sense—which was to do this in order to give honour to the said letter T. But make it as you please; I leave the choice to you.

† He lived from about 1444 to 1514. His real name was Donato d'Agnolo.



THE letter V here drawn is made from the I alone, and is of equal height & breadth; in its making it requires four turns of the compass, & I have marked here the centres whereon the point of the compass should be placed.

V Says Martianus Capella, *ore constricto, labrisque prominulis exhibetur.* That is to say, V should be pronounced in a voice somewhat confined at the beginning, & with the mouth closed; then the voice should come forth in full volume through lips projecting a little, as its form

shows. The figure and shape of this letter V are altogether like that of the Greek letter *Lambda,*—that is, the Greek L,—but with this difference, that the V has, as you see, the point at the bottom and is open at the top, and *Lambda,* on the contrary, is pyramid-shaped, that is to say, flat below and pointed at the top.

V Says Priscian in his first book, wherein he treats *De accidentibus literæ,* is of its original nature & force a vowel; but it is very often a consonant; sometimes a simple consonant, & at other times a double consonant, being made use of by the ancients in the same way that the Æolian Digamma Ϝ was. Priscian's words are as follows: 'V vero [loco] consonantis posita, eandem prorsus in omnibus vim habuit apud Latinos quam apud Æoles digamma F. Vnde a plerisque ei nomen hoc datur quod apud Æoles habuit olim Ϝ Digamma, id est Vau, ab ipsius voce profectum, teste Varrone et Didymo, qui id ei nomen esse ostendunt. Pro quo Cæsar hanc figuram ⅃ scribere voluit, quod quamvis illi recte visum est, tamen consuetudo antiqua superavit. Adeo autem hoc verum [est] quod pro Æolico Ϝ digamma, V ponitur; quod sicut illi solebant accipere digamma F, modo pro consonante simplici, teste Astyage, qui diversis hoc ostendit versibus, ut in hoc versu, Ορχομενος Ϝελεναν ελικωπιδα; sic nos quoque pro consonante plerumque simplici habemus, V loco Ϝ digamma positum, ut,

At Venus haud animo nequiquam exterrita mater.

Est tamen quando iidem Æoles inveniuntur pro duplici quoque consonante digamma posuisse, ut, Νεστορα δε Ϝω παιδος. Nos quoque videmur hoc sequi in præterito perfecto tertiæ et quartæ conjugationis in quibus I ante V consonantem posita producitur eademque substracta corripitur, ut *Cupivi, cupii; Cupiveram, cupieram; Audivi, audii; Audiveram, audieram.* Inveniuntur etiam pro vocali correcta hoc digamma illi usi; ut Alcman: Και χειμα πυρ τε δαϜιον. Est enim dimetrum iambicum, et sic est proferendum F, ut faciat brevem syllabam. Nostri quoque hoc ipsum fecisse inveniuntur, et pro consonante V vocalem brevem accæpisse. Ut Horatius Sylvæ trissyllabum protulit in Epodo hoc versu:—

Nivesque deducunt Iovem, nunc mare, nunc sylvæ.

Est enim dimetrum iambicum coniunctum pentimeri hæroicæ quod aliter stare non potest, nisi Sylvæ trissyllabum accipiatur.'*

** Priscian, I, IV, 20, 21. The original text has 'penthemimeri' for pentimeri.*57